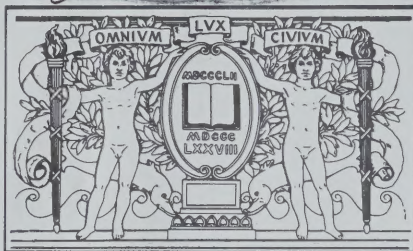
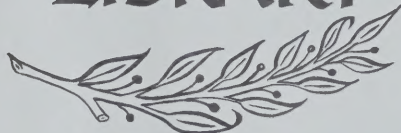


[REDACTED]
[REDACTED]
[REDACTED]
F73
.8
.P48B67
1988x



**BOSTON
PUBLIC
LIBRARY**



BMA-1000 1/2-10
9

THE PHILLIPS BUILDING

**Boston Landmarks Commission
Environment Department
City of Boston**

Report of the Boston Landmarks Commission
on the Potential Designation of the

PHILLIPS BUILDING

as a Landmark under
Chapter 772 of the Acts of 1975, as amended

Approved By

Judith B. McDonough
Executive Director

11-1-88
Date

Approved By

Alan Schwarz
Chairman

11-1-88
Date

[REDACTED]

F73

.8

.P48B67

1988x

[REDACTED] DEPT

~~Poston Reserve Closed~~

sm
10/25/89

RECEIVED
OCT 29 1989
FINDING DEPT.

CONTENTS

1.0	LOCATION OF PROPERTY	1
2.0	DESCRIPTION.....	5
3.0	SIGNIFICANCE.....	15
4.0	ECONOMIC STATUS	21
5.0	PLANNING CONTEXT.....	23
6.0	ALTERNATIVE APPROACHES.....	27
7.0	RECOMMENDATIONS.....	29
8.0	GENERAL STANDARDS & CRITERIA	31
9.0	SPECIFIC STANDARDS & CRITERIA	39
10.0	BIBLIOGRAPHY.....	43

PHILLIPS BUILDING

1.0 LOCATION OF PROPERTY

1.1 Address

The address of the Phillips Building is 118-122 Tremont Street and 1-6 Hamilton Place, Boston, Massachusetts. It is in Ward 3. The assessor's parcel number is 4758.

1.2 Area in which Property is Located

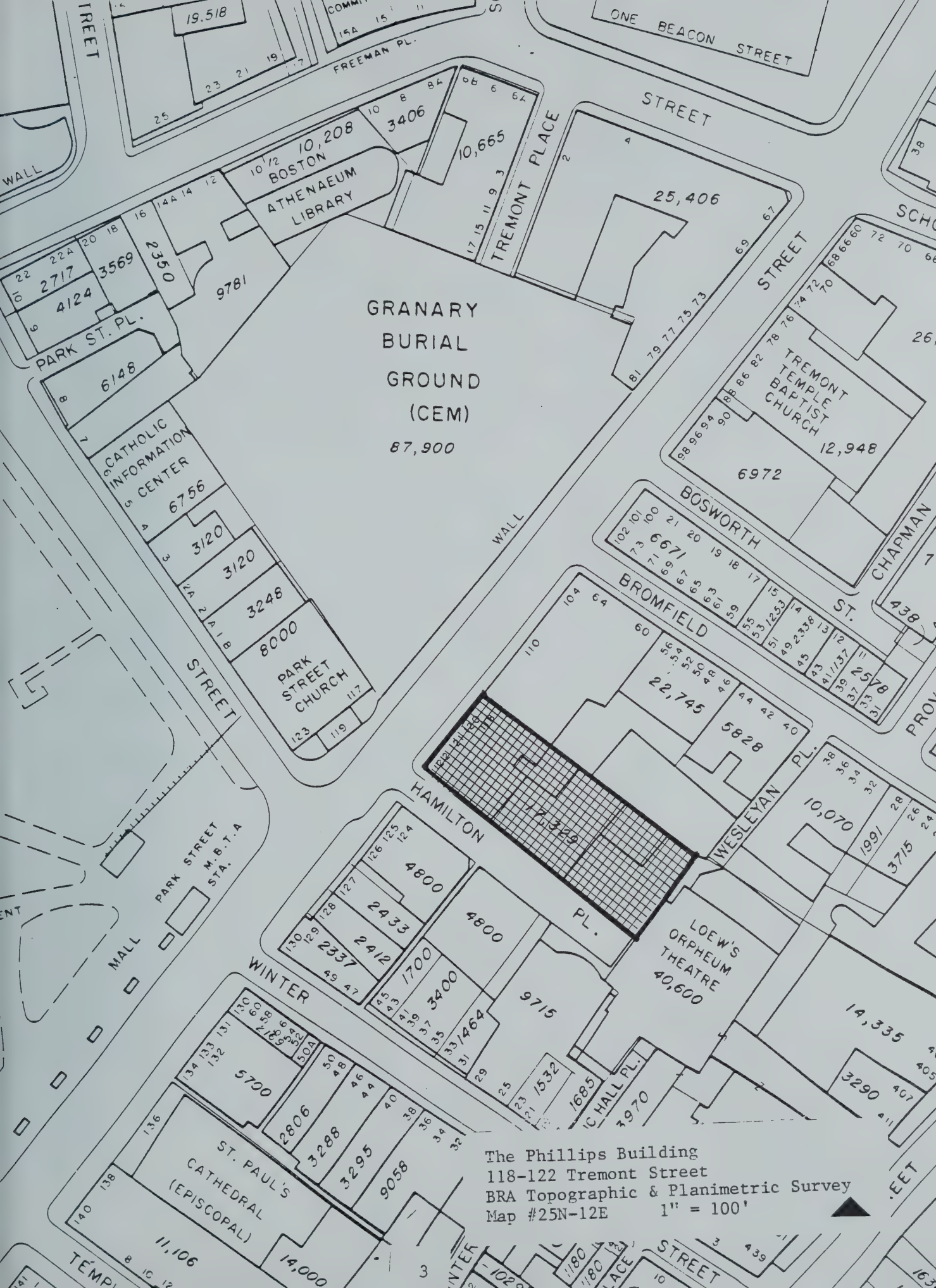
The Phillips Building is located in Boston's Central Business District, directly across Tremont Street from Park Street Church and the Granary Burial Ground, near the easternmost corner of Boston Common.

1.3 Maps

Attached.



The Phillips Building
118-122 Tremont Street



GRANARY
BURIAL
GROUND
(CEM)
87,900

10,12
BOSTON
ATHENAEUM
LIBRARY

TREMONT
TEMPLE
BAPTIST
CHURCH
12,948

CATHOLIC
INFORMATION
CENTER
6756

PARK
STREET
CHURCH
8000

BROMFIELD
ST.
22,745

LOEW'S
ORPHEUM
THEATRE
40,600

ST. PAUL'S
CATHEDRAL
(EPISCOPAL)
11,106

The Phillips Building
118-122 Tremont Street
BRA Topographic & Planimetric Survey
Map #25N-12E 1" = 100'

2.0 DESCRIPTION OF THE PROPERTY

2.1 Type and Use:

The Phillips Building was constructed for retail/office use in three sections: 3-4 Hamilton Place (1883-1885), 118-122 Tremont Street (by 1890), 5-6 Hamilton Place (1892). The current tenants of the building are: a drug store, beauty school, and various offices.

2.2 General Description:

The Phillips Building is a Second Renaissance Revival commercial building standing at the corner of Hamilton Place and Tremont Street on a lot of 17,329 square feet in size. The facades' regularly coursed yellow sandstone blocks have drafted margins and are subtly textured with hatch marks creating a basket weave effect. Standing six stories tall with a flat roof, the Phillips Building directly abuts the New Studio Building, #110 Tremont Street and the Orpheum Theater.

While the majority of the Tremont Street ground floor has been drastically modernized, a partially intact, recessed entrance, #120, is offset on the eastern edge of the facade. This entrance, though not original to the structure, appears to date from the 1920s and has a spiral molding encompassing a carved surround showing two urns from which arabesque ivy emerge. The door itself has classical brass detailing including a festooned broken pediment. A plain rectangular glass transom with the stenciled street number occurs above and behind this pediment.

The four bays along the Tremont Street elevation are asymmetrical in width and fenestration. Separating these bays are three square pilasters with articulated plinthes at the second floor and unusual engaged equilateral triangle capitals above the fourth floor entablature. Proceeding east to west, single, paired, and triple window groups alternate in a 3/1/3/2 pattern. All the windows on the Tremont elevation are 1/1 replacement metal sash with architraves. Decorative carved panels exist between the second and third floor window groups. On the outer bays these panels feature a simple, recessed rectangle while on the inner bays the rectangles are smaller, corresponding to each separate window, and are interrupted by a central roundel. Between the third and fourth floor window groups, each panel's classical decoration increases to a low relief foliate (acanthus) design with small central cartouches. The panel on the westernmost bay at this level, on the corner, is differentiated by a cornucopia motif.

A full entablature separates the central three floors from the two above. The central bays of this entablature are accented by a classically decorated pulvinated molding. Together the more simplified fifth and sixth floors visually become an attic extension/story. The only articulation here is a molded stringcourse. The building terminates with a dentilated cornice and copper gutter.

Along Hamilton Place, there are thirteen bays presenting a unified image, but actually built in three stages. The ground floor here has also been greatly altered. On this facade, fenestration is simplified into flush, punched openings. The only articulation is a cyma reversa molding within the reveal of the second and third floor window heads. All but the narrow central bay feature paired windows, usually with 1/1 sash and periodic 2/1 sash on the second, third, and fifth floors. The central bay has single 1/1 sash. Here a molded architrave encompasses the second and third floor window groups. Small consoles support the architrave base while a decorated lion's head panel separates the fenestration.

Similarly, the end bays are emphasized with architraves around individual windows, a carved rectangular panel separating the second and third floors, and a foliated arabesque panel between the third and fourth floors. Oddly located, "floating" vertically paired console brackets decorate the sandstone surface between the fifth and sixth floors at these corners.

Three story square pilasters separate the window bays. These pilasters are finished with an entablature consisting of a molding, pulvinated frieze, dentilated cornice, and equilateral triangle capital. Proceeding north to south, this pulvinated frieze features foliate decoration on bay numbers two to four, six to eight, and ten to twelve. A staccato effect is thus created which visually unites the middle and central bays.

Rusticated panels occur between the fifth and sixth floors. Above the sixth floor fenestration and beneath the building cornice is a frieze with flat circular disks in groups of three or four.

Phillips Building, (at left), 1934

Photo Courtesy of the
Bostonian Society





Phillips Building

Tremont at Hamilton Place (right)



Phillips Building, Tremont St. elevation



Phillips Building

Detail, Hamilton Place



Phillips Building

Entrance, Tremont St.

3.0 SIGNIFICANCE

3.1 Historical Associations

Tremont Street has been an important thoroughfare in Boston since the seventeenth century, connecting properties of national historical significance -- the Boston Common, Granary and King's Chapel Burial Grounds, Park Street Church, and King's Chapel, and St. Paul's Cathedral. The portion beyond School Street was known as Common Street in the early 19th century. King's How to See Boston of 1895 notes, "... let us recall that, in 1800, the east side of Tremont St., from Scollay Square to Boylston St., had only twenty scattered houses, mostly wooden dwellings, with trees and rambling outbuildings" (p. 97).

However, during the early 19th century, Hamilton Place became a residential street lined with attached brick dwellings. Prominent Bostonians lived here, including at 1 Hamilton Place, Josiah Quincy, Mayor of Boston from 1823-1828, who had also served in Congress and was President of Harvard from 1829 to 1845. Another resident was merchant Edward Phillips who was an importer of hardware and piece goods with Jonathan Phillips. The Music Hall, home of Boston Symphony Orchestra, was built in 1852 at the end of Hamilton Place. Until 1868, Bumstead Place had an "L" shaped layout, extending southeastward from Tremont Street between Hamilton Place and Bromfield Street, turning towards Bromfield St. Only the latter portion of the way remains as Wesleyan Place. A historic view of the 1850s shows some commercial use on Tremont Street between Bumstead Place and Hamilton Place.

When the 1874 Sanborn atlas was published, the property on which the Phillips Building now stands comprised six parcels, ranging in size from 2400 to 2900 square feet. Jonathan Phillips' heirs owned 1-2 Hamilton Place, while Ed. B. Phillips' heirs owned #4, 5-5 1/2, and 6. Charles Rollins leased the property at 118-122 Tremont Street.

The first portion of the present Phillips building was erected for stores and offices in 1883-1885 at #3-4 Hamilton Place, for John C. Phillips (Trustee William S. Dexter). Boston's architectural firm of Bradlee, Winslow and Wetherell was responsible for the design which was executed by carpenter N. Wilbur and masons Neal and Preble. Its cost was \$110,000 (Damrell, p. 54). The next section, 118-122 Tremont St., was constructed within a few years (it appears on the 1890 Bromley atlas). Finally, the construction of 5-6 Hamilton Place (builders L. P. Soule and Son) extended the Phillips Building's presence to the end of the block in 1892 at a cost of \$90,000 (Damrell).

The Boston Evening Transcript of June 10, 1892 featured these comments about the Phillips Building on page one:

Winslow and Wetherell have finished designs for the enlargement to the Phillips Building, which is about to be made. The old stone building between the present structure and Music Hall will be torn down, and a building having exactly the same height and external appearance as the Phillips Building will be put in its place. The length on Hamilton Place of the addition will be seventy-two feet, and its depth eighty-seven feet. Its height will be six stories. Handsome plate glass windows will be put into the new part on Hamilton Place, and the two stores which will be formed there have already been let. The floors above will be treated exactly as in the present Phillips building. This property belongs to the John C. Phillips heirs. Work will begin July 1.

The Phillips building provides an example of a commercial and office building which grew incrementally as the opportunity arose (rather than the 20th century practice of total parcel assembly prior to construction). Some examples of such expansions in the downtown are the International Trust Company Building at 45 Milk Street, and the Jewelers' Building at the corner of Washington Street and Bromfield Street.

Winslow and Wetherell apparently considered the building to be distinguished enough for the firm's own offices, which were at 3 Hamilton Place beginning in 1888 and continued there the length of the partnership.

Among other early Phillips Building tenants were Mills and Gibbs, importers of lace curtains, embroideries, white goods, etc., and Goldenberg Brothers, wholesalers of laces and embroideries [1889 Boston City Directory]. An undated photograph in the Bostonian Society's collections shows Baker Theatrical Books and East India House as tenants. In 1900, tenants included several upholstery goods dealers, curtain and trimming companies, and a curtain and pole dealer. By 1930, the F. W. Woolworth store was located here along with a variety of retail, professional, and service operations such as beauty shops, milliners, hairdressers, tailors, physicians, jewelers, architects, dentists, etc. A 20th century leasing brochure in the Rice-Mank collection of the Bostonian Society shows S. S. Kresge on the first floor. Kresge may have expanded to both stores.

3.2 ARCHITECTURAL SIGNIFICANCE

The Phillips Building is significant as a well-detailed, well-preserved work by the leading Boston architectural firm of Bradlee, Winslow, and Wetherell. Through its dignified design and restrained use of Renaissance inspired detailing, it is an early example of the renewed interest on the part of late 19th century architects in classical forms, an interest which led to the development of the Second Renaissance Revival and Georgian Revival styles over the next decade.

The Phillips Building was constructed in three stages between 1883 and 1892 to the designs of Bradlee, Winslow and Wetherell. The first part built was 3-4 Hamilton Place, followed by the section along Tremont Street (put up by 1890), and the third portion, 5-6 Hamilton Place, constructed in 1892. The latter two portions followed the original materials, scale, and architectural character established by the first portion.

Nathaniel Jeremiah Bradlee (1829-1888) was for many years one of the city's most respected and prolific architects. He studied under George Dexter and was active on his own and with his partner (and eventual successor) Walter Winslow between 1853 and his death. A founder of the Boston Society of Architects and active in many civic groups, Bradlee designed numerous downtown/commercial buildings, including the Boston Young Men's Christian Union Building (a designated Boston landmark), the New England Mutual Building which stood in Post Office Square, the oldest section of the now demolished Jordan Marsh Store, railroad depots (most notably the old Boston and Maine station in Haymarket Square), and churches such as the First Church, Unitarian, of Jamaica Plain, as well as South End residential blocks and individual Back Bay houses. He achieved his greatest notoriety for his direction of the moving of the Hotel Pelham, formerly at the corner of Boylston and Tremont Streets, for the widening of Tremont Street in 1869.

The Phillips Building is a late work by Bradlee and probably reflects the influence of his two younger colleagues, Walter T. Winslow (1843-1909) and George H. Wetherell (1854-1930), who continued their work together after Bradlee's death in 1888 forming a partnership.

The firm of Winslow and Wetherell was among the largest in Boston in the late 19th century and was particularly known for its large-scale downtown Boston commercial buildings. Senior partner Winslow entered the office of architect Nathaniel J. Bradlee as a student. After the Civil War, Winslow completed his studies at the Ecole des Beaux Arts in Paris and later became a junior partner in Bradlee's office. George H. Wetherell (1854-1930) studied architecture at the Massachusetts Institute of Technology and the Ecole des Beaux Arts in Paris and became a principal in the firm of Bradlee and Winslow in the early 1880s. Upon Bradlee's death in 1888, Winslow and Wetherell formed a partnership and succeeded to Bradlee's large practice. Among the firm's most notable works of the next decade were the Proctor Building (100-106 Bedford Street, 1897, a designated Boston landmark), the Jeweler's Building (371-379 Washington Street, 1897, 1904), the Auchmuty Building (104-122 Kingston Street), the former Shreve, Crump and Low building (147 Tremont Street, 1890), the Walker Building (114-116 Boylston Street), the Hotel Touraine (1897-98, 62 Boylston Street) and the Steinert Building (1896, 162 Boylston Street).

Others include commercial buildings at 112-118 Canal St. (1894-98), 146-154 Lincoln St. (1892), 88-100 Kingston St. (1893), 129 Tremont Street (1895-96).

Within the work of Bradlee and Winslow and Wetherell's remaining in Boston, the Phillips Building's design and sandstone materials are unusual -- the only known counterparts are 7-9 Hamilton Place (c. 1883-1888), CBD, and Palladio Hall/Bradlee Building, 1878-1880, 52-60 Warren Street, Roxbury. The Bradlee building, located adjacent to Dudley Station, provides a transition between Bradlee's 1870s Victorian Gothic (YMCU) and post-fire designs (e.g., 64-70 Franklin St. (1873-4) and the Panel Brick Wigglesworth Building (1873) and the Phillips Building. The Roxbury building is a three story sandstone commercial structure with Corinthian order storefront columns and Neo-Grec ornamentation in the pediments with antifixes and incised vine motifs above the second story windows. Unlike the more restrained Phillips Building, it utilizes alternating light and dark courses of sandstone.

At the same time of the Phillips Building's first phase, the firm was also responsible for designing the remodeling of 7-9 Hamilton Place.

Sandstone was used by architect Carl Fehmer in his 1887 design of the Boylston Building (²² Boylston Street, now the China Trade Building, a designated Boston Landmark. Its stylistic elements are more derivative of H. H. Richardson's work.

3.3 Relationship to Landmark Criteria

The Phillips Building clearly meets criterion (d) for Landmark designation established by Section 4 of Chapter 772 of the Acts of 1975 as a structure representative of elements of architectural design or craftsmanship which embodies distinctive characteristics of a type inherently valuable for study of the Second Renaissance Revival style, and as a notable work of Bradlee, Winslow, and Wetherell, an architectural firm whose work influenced the development of the city.

4.0 ECONOMIC STATUS

4.1 Current Assessed Value for FY 1988: Phillips Building

Land:	\$ 2,292,000.00
Building:	\$ 5,981,500.00
Total:	\$ 8,273,500.00
 Tax:	 \$ 179,204.01

4.2 Current Ownership and Status:

The property is owned by RDC - Tremont Realty Trust,
Richard D. Cohen.

5.0 PLANNING CONTEXT

5.1 Relationship to Current Zoning

The Phillips Building is located in an area with underlying zoning of B-10, a designation which permits all standard commercial uses up to a physical density measured by floor area ratio, of ten times the total site area. The present Interim Planning Overlay District regulations, adopted by the Boston Zoning Commission in September, 1987, allows a building height of 125 feet and an FAR of 8 with a maximum building height of 155 feet and an FAR of 10 attainable through design review approved by the Board of Appeal. This block is not proposed for a Planned Development Area (PDA).

5.2 Current Zoning Issues

In September July of 1987, the Boston Zoning Commission adopted the Downtown Interim Zoning Overlay District (IPOD) as part of the overall PLAN TO MANAGE GROWTH. Among other things, these policy documents directed the Boston Redevelopment Authority to examine subdistricts for planning and permanent rezoning consideration. The BRA and the city's Office of Arts and Humanities undertook the study of the Mid-town subdistrict and prepared the Midtown Cultural District Plan, issued in August, 1988 for public comment. The Boston Zoning Commission has until September, 1989 to implement any permanent zoning amendments recommended by the proposed plan.

The following summarizes information from the Plan.

Urban design policies for the Midtown Cultural District were developed to comply with the policies established by the city as part of the PLAN TO MANAGE GROWTH. Such guidelines, if enacted, would ensure that new buildings in the mid-town district accentuate the historic character of the area by preserving historic street patterns and continuing historic cornice lines and streetwalls. The upper floors of new buildings would be set back so that the historic and human-scale character of the streets is preserved.

Proposed new zoning for the district expects to accomplish stated goals by setting aside certain areas as housing priority areas; allowing large development on a few carefully selected sites; by giving density bonuses for the including cultural or day care facilities, or housing; and giving height and density bonuses in some areas for the construction of housing, cultural facilities or the renovation of historic buildings or theaters.

Urban design guidelines for the Midtown District focus on the fine-grain design issues of the pedestrian environment as well as the cityscape, scale and environmental issues of large-scale development. Under proposed zoning for the district, all buildings taller than 125 feet, about ten stories, must be reviewed by the city and the community.

On the skyline, Midtown buildings would be the transitional elements that connect Financial District office towers to the high-rise buildings in the Prudential/Copley Square area. Specifically, a spine of mid-rise towers would be allowed in the the Essex/Bedford Street economic development area from South Station to Washington Street. Lower heights and massings would be required on the Hinge Block, along the Boston Common edge, the Ladder Blocks, and in the Park Square area to preserve the continuity between nearby residential areas and the larger-scale office areas. Floor plate sizes would be limited so that new buildings do not block the view of the skyline. New buildings would also be located and designed in ways that create minimal new shadowxs and little additional wind in public spaces.

Under these proposed guidelines, which are the basis for the new permanent zoning presented for the area, the total buildout for the district until the year 2000 would be limited to about 7 million square feet of development of a combination of housing, offices, retail, and new cultural facilities. Its results would expected to be about \$1.7 billion in new investment in the next 12 years. The guidelines emphasize siting new buildings and uses in ways that protect historic buildings, connect nearby residential areas with Boston Common, tie local retail uses with citywide retail establishments, and knit together the downtown office economy with its Back Bay counterpart.

Other projects underway, proposed, or projected for the immediate area include:

- 1) Underway * 73 Tremont St: Legatt McCall Companies, rehabilitation and addition of two floors, of 295,000 square feet.
- 2) Proposed * Tremont Temple/90 Tremont: St. James Properties & Tremont Temple Baptist Church, restoration of church building and new construction of 16-19 floor, 200,000 to 240,000 office structure.
- 3) Proposed * 45 Province St.: The Abbey Group, new 12 story, 155' office building of 138,810 sq. feet.
- 4) Projected * Druker Properties: Mixed use, office retail/commerical development within Bromfield, Washington, Winter, Tremont block.

5.3 Other Planning Considerations

In 1980 the Boston Landmarks Commission issued its Draft Summary of Findings, after completing the Central Business District Preservation Survey. During this examination, the Commission adopted an evaluation system as a planning tool to help understand the relative significance of historic resources. The CBD inventory evaluations underwent general community review in 1982 and 1983. Anticipating that changes to the evaluations would inevitably be suggested, the Commission included a method of changing evaluations in the overall system. The New Studio and Phillips Buildings were originally both evaluated as Category IV, Notable.

In September, 1986, a request to change the above evaluations to Category III was made to the Landmarks Commission; after no action occurred, a second request was made in January, 1987. The Landmarks Commission discussed the request in July of 1987 but tabled any action because another protection mechanism was under active consideration by the Boston Zoning Commission (Article 32).

In November 1987, the Commission considered several options for evaluation changes, one being continuation of the existing method and another being coordinated with the proposed Article 32 procedures. The Landmarks Commission decided to continue the existing method, and that should Article 32 be adopted, any needed changes would be considered and adopted at that time. (No action has been taken by the Boston Zoning Commission on Article 32.)

Also in November 1987, the Landmarks Commission acted affirmatively on the request to change evaluations of the New Studio Building and the Phillips Building from Category IV, Notable to Category III, Significant.

In March 1988, the evaluations of the buildings were considered by the Landmarks Commission after presentations were made by the property owners' representatives and the representatives of the Boston Preservation Alliance. No change in the evaluation took place.

In April 1988, petitions to designate the New Studio Building and the Phillips Building as landmarks were presented to the Landmarks Commission; the Commission accepted both petitions on May 10, 1988. Newspaper accounts had reported a development proposal for the sites.

In April 7, 1988, the development team of Tremont Park Associates presented a Project Notification Form on 110-120 Tremont Street to the Boston Redevelopment Authority under Article 31, Development Review Requirements of the Boston Zoning Code. The project proposed new development on the sites; the BRA response to the PNF was a Scoping Determination which required submittal of alternative development options, including those for rehabilitation, for retention of elements, and for different schemes for new construction. The developers formal response is being prepared.

6.0 ALTERNATIVE APPROACHES

6.1 Alternatives

The language of the Commission's enabling statute, which precludes all but Landmark designations in the central city, limits the designation category to that of Landmark. The Commission retains the option of not designating the property as a Landmark.

The only alternative protection device would be the inclusion of the building in the National Register of Historic Places. Listing in the Register would offer a limited degree of protection, as well as federal tax incentives for certified rehabilitation work.

6.2 Impact of Alternatives

Landmark designation under Chapter 772 would require the review of physical changes to the building exterior in accordance with standards and criteria adopted as part of the designation. It would not, however, affect the use of or treatment of the building interior.

Inclusion in the National Register of Historic Places would provide protection from federal, federally-licensed, or federally assisted actions undertaken by the Section 106 Review process. National Register listing would also provide various federal income tax incentives for rehabilitation under the provisions of the Tax Reform Act of 1986. Listed properties are eligible to take advantage of these provisions once it is determined that the rehabilitation can be certified according to the Tax Act and the Secretary of the Interior's Standards for Rehabilitation.

Similar protection from state-sponsored activities would be achieved by the concurrent listings of all National Register properties in the State Register of Historic Places under Chapter 152, General Laws of Massachusetts..

7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommends that the Phillips Building be designated as a Landmark under Chapter 772 of the Acts of 1975, as amended.

The standards and criteria recommended for administering the regulatory functions provided for in Chapter 772, as amended, are attached as sections 8.0 and 9.0.

8.0 GENERAL STANDARDS & CRITERIA

8.0 GENERAL STANDARDS AND CRITERIA

8.1 Introductory Statement on Standards and Criteria to be used in Evaluating Applications for Certificates

Per sections 4, 5, 6, 7, and 8 of the enabling statute (Chapter 772 of the Acts of the 1975 of the Commonwealth of Massachusetts) Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation.

The intent of these guidelines is to help local officials, designers, and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.

It is recognized that changes will be required in designated properties for a wide variety of reasons, not all of which are under the complete control of the Commission or the owners. Primary examples are:

- (a) Building code conformance and safety requirements
- (b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- (c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned with the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (subdivided into categories for buildings and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standard and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

8.2 GENERAL STANDARDS AND CRITERIA

A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color texture and other visual qualities. The use of imitation replacement materials is generally discouraged.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. Contemporary design is encouraged for new additions; thus, they must not necessarily be imitative of an earlier style or period.
8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

B. EXTERIOR WALLS

I. MASONRY

1. Retain whenever possible, original masonry and mortar.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

II. NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size, shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filligree, cupolas, dormers, brackets.

D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.

E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained where necessary.
2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
3. New signs, marquees, awnings shall be of a size and material compatible with the building and its current use.
4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.

6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purpose different from the original, and it is not the Commission's intent to stifle a creative approach to signage.

G. PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse will be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
 - (a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; setback shall be utilized.
 - (b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
 - (c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
 - (d) Openings in a penthouse shall relate to the building proportion, type and size of opening, wherever visually apparent.

H. LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its new surroundings.
3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms shall only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

I. EXTERIOR LIGHTING

1. There are three aspects of lighting related to the exterior of the building:
 - (a) Lighting fixtures as appurtenances to the building or elements or architectural ornamentation.
 - (b) Quality of illumination on building exterior.
 - (c) Interior lighting as seen from the exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.

3. New lighting shall conform to any of the following approaches as appropriate to the building and to the current or projected use:
 - (a) Accurate representation of the original period, based on physical or documentary evidence.
 - (b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.
 - (c) New lighting fixtures which are contemporary in design and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.
5. Interior lighting shall only be reviewed when its character has a significant effect on the exterior of the building; that is, when the view of the illuminated fixtures themselves, or the quality and color of the light they produce, is clearly visible through the exterior fenestration.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
2. Factors that will be considered include:
 - (a) Compatibility with the original property's integrity in scale, materials and character.
 - (b) Historic association with the property.
 - (c) Quality in the design and execution of the addition.
 - (d) Functional usefulness.

9.0 SPECIFIC STANDARDS AND CRITERIA

Phillips Building

GENERAL

1. The intent is to preserve the overall character and appearance of the building, including its exterior form and its mass in the definition of the city block, and its richness of detail.
2. The Tremont and Hamilton Place elevations and the roof are subject to the terms of the exterior guidelines herein stated.
3. These guidelines anticipate the possible redevelopment of the Phillips Building. Such redevelopment shall assure the integration of the Landmark into a development plan that preserves its historic presence.

EXTERIOR

A. Exterior Walls

1. No new openings shall be allowed in the Tremont & Hamilton Place elevations. No original existing openings shall be filled or changed in size.
2. All historic facade detail, ornamentation, and materials shall be preserved.
3. All existing sandstone elements and detailing shall be retained. Repair and replace deteriorated sandstone with material that matches as closely as possible. Painting of the stone will not be acceptable.
4. Mortar used for repointing shall duplicate the original color of the mortar used when the building was built. The color, and composition of the mortar, and the raking and size of the mortar joint, shall be subject to review and approval.
5. If the building is to be cleaned, the most gentle method possible shall be used and a test patch shall be reviewed and approved on-site by staff of the Boston Landmarks Commission. Sandblasting (wet or dry) or other similar abrasive cleaning shall not be permitted. When necessary to clean or repair stone, it should be executed with the guidance of a professional building materials conservator.

B. Windows

1. Existing window openings shall be retained. Existing sash may be replaced where required, but where replaced, shall match originals in materials, number and size of lights, and in section of muntins.
2. Window frames shall be of a color based on paint seriation studies. Replacement frames shall match originals in section and detail of installation.
3. All replacement sash for originally double-hung windows shall be double-hung.
4. Changes to window openings to allow larger or smaller sash and frame shall not be allowed.

C. Exterior Architectural Elements

1. On all existing entrances, alterations will be reviewed
2. Awnings, if proposed, may be installed after review on the ground floor, provided they are sympathetic to the design and period in which the building was built.

D. Storefront Elevations

1. Any existing cast iron or other metal, granite, sandstone elements associated with the original design shall be retained and not sheathed or otherwise obscured by other materials. Maximum amount of original material will be retained in the design of a new storefront.
2. Removal of non-historic materials from the existing storefronts is encouraged.
3. The materials used in the rehabilitation of the storefronts shall be principally wood, glass and appropriate metal. Brick or fixed panels of anodized metal are inappropriate.
4. The design of new storefront shall respond to the arrangement of the piers and windows on the upper elevations.
5. The design of the storefronts should be as consistent as possible.
6. All details of the restoration and replacement of storefronts shall be subject to the review and approval of the commission.

7. Replacement doors and doorway surrounds shall be of wood or be metal clad and should be suitable for a commercial building of the mid 19th century in design, material, surface treatment, and color. Aluminum and glass doors shall not be permitted.
8. New materials should be sympathetic to those on the building, but they need not match.
9. No new metal roll-down grates or grills shall be allowed on the exterior of a storefront

E. Lighting and Signage

1. Signage, directory and other locating devices including installation details, must be reviewed by the commission.
2. Lighting fixtures shall be reviewed. As a landmark, architectural night lighting is recommended.
3. The design and material of new signs should reinforce the architectural character of the building.
4. No back-lit or plastic signs are to be allowed on the exterior of the building.

F. Additions

1. Limited additions to the height of the building, may be permitted, subject to the review and approval of the commission. Substantial set back from the Tremont and Bromfield Street elevations are required.
2. No additions or projections to the building's elevations shall be permitted.
3. Mechanical penthouses, if required, should not be visible from public street views.

G. Roof, Cornice, Gutters and Downspouts

1. The decorative cornice should be retained and repaired.
2. All flashing should be of copper.
3. No external gutters and downspouts will be allowed.

I. Balconies and Fire Escapes

1. No balconies shall be permitted on the facade unless absolutely required for safety and an alternative interim egress route is clearly not possible.

Atlases, Bromley and Sanborn.

Boston Landmarks Commission Central Business District Preservation Study. Inventory form, 118-122 Tremont St./1-6 Hamilton Place.

Boston Landmarks Commission Central Business District Preservation Study. Part II: Draft Summary of Findings. Boston, 1980.

Boston Landmarks Commission. Report on the Potential Designation of the Boston Young Men's Christian Union as a Landmark. 1977

Boston Evening Transcript. June 10, 1892, p. 1.

Boston City Directory, 1889.

Bostonian Society collections:

Photo, Tremont Street facade, neg. no. 2480, c. 1895.

Blueprints, Rice-Mank collection (undated).

Directory of Boston Architects, 1846-1970. Massachusetts Committee for the Preservation of Architectural Records. Cambridge, 1984 (second edition).

Damrell, Charles. A Half Century of Boston's Building (1895), p. 54. "Office Building, 3 & 4 Hamilton Pl. Built in 1883-85 and cost \$110,000. It was designed by Bradlee, Winslow and Wetherell; the builders being Neal and Preble, masons and N. Wilbur, carpenter. W. S. Dexter is trustee of the property.

Kenney, Sharon. Student Report on the Auchmuty Building: Boston University Preservation Studies Program.

King, Moses. King's How to See Boston. Boston: Macullar, Parker, & Co. 1895.

Placzek, Adolf., editor-in-chief. Macmillan Encyclopedia of Architects, Vol. I. New York: Free Press, 1982.

Photograph, c. 1885-1886 of 3 & 4 Hamilton Pl., Boston Public Library Print Department (Street views #9).

Whiffen, Marcus and Frederick Koeper. American Architecture, 1607-1976. Cambridge: The MIT Press, 1981.

Whitehill, Walter Muir. Boston, A Topographical History. (Second Edition). Cambridge: Belknap Press of Harvard University Press, 1975.

Withey, Henry and Elsie. A Biographical Dictionary of American Architects (Deceased). Los Angeles: Hennessey and Ingalls, 1970.

CITY OF BOSTON
MAYOR RAYMOND FLYNN

ENVIRONMENT DEPARTMENT
Lorraine M. Downey, Director

BOSTON LANDMARKS COMMISSION

MEMBERS

Alan Schwartz, Chairman
Anthony Pisani, Vice Chairman
Sally Baer
Lawrence Bianchi
Andrea Gilmore
Stanley Moss
Daniel Ocasio
Jean Muller Ryan
Linzee Weld

ALTERNATES

James Alexander
Richard Bertman
Thomas Ennis
Rosalind Gorin
Pauline Chase Harrell
Pamela McDermott
John Quatrone

BOSTON LANDMARKS COMMISSION STAFF

Judith B. McDonough, Executive Director
Michael Cannizzo, Staff Architect
Carol Kennedy, Director of Survey and Planning
Carol Huggins, Assistant Director of Survey and Planning



Boston Landmarks Commission

City of Boston
The Environment
Department

Boston City Hall/Room 805
Boston, Massachusetts 02201
617/725-3850

November 1, 1988

Ms. Janice Chadbourne
Fine Arts Department
Boston Public Library
Copley Square Branch
Boston, MA 02116

Dear Ms. Chadbourne

The Boston Landmarks Commission is considering the possible designations of the New Studio Building, 110 Tremont Street, CBD, the Phillips Building, 120 Tremont Street, CBD, and the St. Gabriel's Monastery Complex, 159 Washington Street and 201 Washington Street, Brighton, as Boston Landmarks.

The Commission has scheduled a public hearing for Tuesday, November 22, 1988 at 5:00 p.m., in the BRA Board Room, 9th Floor, Boston City Hall.

The Commission has also prepared, with the assistance of its staff, a study reports on the significance of each property, and other factors pertaining to the property which the Commission will consider in making its determination on designation.

The Commission hereby requests that you make available for use by the public, at the Library, the enclosed copies of the reports on the proposed designations.

Thank you for your assistance in this matter.

Sincerely,

Judith B. McDonough

Judith B. McDonough
Executive Director
Boston Landmarks Commission
Environment Department

0401Ep22

F73.8 P48 B67
1988X
F73.8 P48 B67
1988X



JP
FE
SH
AM
Return to JC

VIA CERTIFIED MAIL

Boston
Landmarks
Commission

City of Boston
The Environment
Department

Boston City Hall/Room 805
Boston, Massachusetts 02201
617/725-3850

May 23, 1988

Richard D. Cohen & Gerald D. Kelfer, Trustees
Tremont Realty Trust
c/o Cohen Properties
53 State Street
Boston, MA 02109

RE: Petitions 137.88 and 138.88

The New Studio Building
104-116 Tremont Street

✓ The Phillips Building
118-122 Tremont Street

At its May 10, 1988 meeting, the Boston Landmarks Commission voted to accept the above petitions and proceed with the preparation of study reports. The purpose of the study reports is to examine the properties' architectural and historical significance, and planning issues pertaining to them.

Upon completion of these reports, a public hearing will be scheduled and you will be notified of the date, time and place.

If you have information which would be helpful to the Commission in the preparation of these reports, would you please forward it to us.

Sincerely,

Judith B. McDonough

Judith B. McDonough
Executive Director
Boston Landmarks Commission
Environment Department

Distribution:

Petitioners
BLC Commissioners
Mayor's Office
City Clerk
Public Improvements Commission
Inspectional Services Department
Boston Redevelopment Authority
John Devereux
Massachusetts Historical Commission
Boston Preservation Alliance
Historic Boston Incorporated
The Bostonian Society, Comm. on Memorials and Historic Preservation
Cathleen Douglas Stone, Fine and Ambrogne
Amanda Darwin, Fine and Ambrogne

F73.8.P48 B67 1988X



Boston Landmarks Commission

City of Boston
The Environment
Department

Boston City Hall/Room 805
Boston, Massachusetts 02201
617/725-3850

April 17, 1988

To Petitioners and Other Interested Parties

RE: Petition #137.88 and 138.88

The New Studio Building (exterior)
104-116 Tremont Street

✓ The Phillips Building (exterior)
118-122 Tremont Street

This is to notify you that the above petitions have recently been filed with the Boston Landmarks Commission asking that the subject properties be considered for designation as a landmarks under the provisions of Massachusetts General Laws, Chapter 772 of the Acts of 1975, as amended. The Boston Landmarks Commission has scheduled the Preliminary Hearing on the above subject for Tuesday, May 10, 1988 at 5:15 p.m. The hearing will take place in the BRA Board Room, 9th floor, Boston City Hall.

The purpose of the preliminary hearing is to provide petitioners with an opportunity to present to the Commission why a property or properties should be considered for designation, to arrange for the preparation of a report and, if necessary, for the appointment of a study committee.

The preliminary hearing is an informal procedure. Petitioners are requested to prepare a brief presentation to the Commission in support of their recommendation for designation. If you have any questions, please call me at 725-3850.

Sincerely,

Judith B. McDonough
Executive Director
Boston Landmarks Commission
Environment Department

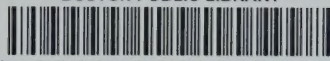
Distribution:

Petitioners
BLC Commissioners
Mayor's Office
City Clerk
Public Improvements Commission
Inspectional Services Department
Boston Redevelopment Authority
John Devereux
Massachusetts Historical Commission
Boston Preservation Alliance
Historic Boston Incorporated
The Bostonian Society, Comm. on Memorials and Historic Preservation

11

11

BOSTON PUBLIC LIBRARY



3 9999 08708 864 5

